

KRULL

Music by
James Horner

The following is a short cue rundown of James Horner's KRULL, a very delightful fantasy score. I know there are Horner bashers out there, but perhaps they would temporarily suspend the critical/judgmental rational mind, not look for any borrowings, and simply listen to early Horner. I enjoy the score immensely with the fantasy story on the screen. The score is located in Box 113 at Sony/Tristar. The orchestrations appear to be consistently in "C" concert score (not transposed). The orchestrated music was written on Judy Green Music pages PS-1080.

As occasional reference audio sources (for location purposes), I will use: (1) the Special Edition dvd #05890, and (2) the 2-cd set of *Krull* from "Super Tracks" (STCE-01/02).



KRULL

12/18/82 Orch. by Greg McRichtie



Reel 1M1 (Main Title) 39 pages, 154 bars, 7:22 duration. 22/0 Click (4 Visual). Orchestrations dated 12/18/1982. 3 flutes/piccolos, 2 oboes/E.H., 2 clarinets, E-flat contra bass clarinet, Fag & C.F., 8 horns, 6 trumpets, 3 trombones, bass trombone, tuba, timp., chimes, Tam Tam., susp cymb., bass drum, tamb., glock, organ, 2 pianos, celeste, 2 harps, piccolo snare drum, piatti, field drum, 2 synths., boys choir, 16 violins I, 14 violins II, violas, VC, CB.

The bass clarinet, Fag (bassoon), C.Fag., T.T., timp., pipe organ, pianos, synth II (Bassoon stop) sound their unison tied whole notes (C note) from Bar 1. Pianos II & III are trem between Great octave up to small octave C whole notes thru Bar 3 (and then $\frac{3}{4}$ time dotted half notes in Bars 4-5). In Bar 2, after a half/quarter and two "3" triplet value 8^{th} rests, the Boys Choir begin to sing [track # 1 at :14 on the cd; on the dvd, Chapter 1 at :04] their "OH" passage of Line 1 B up to (Bar 3) Line 2 E "3" triplet value quarter note to same E triplet value 8^{th} note up to Line 2 B triplet value 8^{th} note to A triplet value quarter note tied to normal value A quarter note, and then triplet value B quarter note down to E triplet value 8^{th} to (Bar 4, in $\frac{3}{4}$ time) D quarter note tied to triplet value D 8^{th} down to Line 1 B triplet value quarter note tied to "3" triplet value 8^{th} note to A triplet value quarter note tied to (Bar 5) A dotted half note.

In Bar 5 [:21 on the cd; :10 on the dvd], horns V-VI do their announcement call (*in distance*) on middle (Line 1) C/E dotted 16^{th} to B/D 32^{nd} notes to B/D back to C/E 16^{th} s (these four notes are connected as a figure by two crossbeams). Play this figure 3X in Bar 5. In Bar 6 (in 4/4 time), the horns continue the passage on Line 1 E/G 8^{th} notes to D/F to C/E 16^{th} notes to the next figure of small octave G/Line 1 D dotted 16^{th} s up to

2010 click (4 visual)

REV 1/3

KRULL M.T. James Hanner

Obor

B. CL

Fog

C.F.

H.S.

SL

Tam Tam

St. Gaze

U

Piano

Organ

Piano

Piano

Synth

Organo

OH

Hand-copied by Bill Wrebel

VC + CB

Sightation

PS-1080

Printed in U.S.A.

ORAR

C/E 32nd notes back down to G/D down to small octave and Line 1 C 16ths to G/Line 1 D half notes tied to (Bar 7 in 2/4 time) half notes decrescendo.

In Bar 10 (in ¾ time), after a quarter rest, the chimes are briefly highlighted as they sound *mp* (*L.V.*) Line 1 A/Line 2 C# half notes. The Tam Tam with hard mallets also sound then. Thirty violins play Line 3 A dotted half note tied to whole note next bar (in 4/4 time), and so forth. VC and CB play Great octave C# dotted half note tied to whole note next bar. The timp is rolled on Great octave C#, and the organ plays Great octave C# as well (and the synth). The pianos are rolled between Great octave and small octave C# notes as given (with the frequent meter changes). After a quarter rest, horns I & II now play the *in distance* passage. We find A/Line 2 C# dotted 16ths to E/B 32nd notes to E/G to A/C# 16ths figure played twice to (Bar 11) Line 2 C#/E tenuto 8th notes to B/D to A/C# 16ths figure to E/B dotted 16ths to A/C# 32nd notes down to E/B down to C#/A 16ths figure to E/B half notes tied to (Bar 12 in 4/4 time) half notes (followed by half notes). After a quarter rest in Bar 12, horns V-VI return to play the passage on Line 1 Eb/G dotted 16ths down to Bb/F 32nd notes to Bb/F to Eb/G 16ths figure played twice up to G/Bb tenuto 8ths down to F/Ab to Eb/G 16ths. The oboes also play these figures.

By Bar 15, the harp is played gliss ad lib with the directions, "sweep jazz brushes over highest strings." After a half and quarter rest in Bar 15, violins II and viole are accented unmeasured bowed tremolo *punta d'arco* and *mp* on Line 1 D# up to F# rinforzando 8th notes up to (Bar 16) B up to Line 2 D# 8th notes up to F# rinforzando dotted half note (still bowed trem). Etc.

Handwritten musical score on aged, stained paper. The title "Knull m.T." is written at the top center. The score is for a large ensemble, including:

- Obs (Oboe)
- Fl (Flute)
- Clarinet
- 56 (likely Saxophone)
- Chorus
- Handbell
- TT (Trumpet)
- SP (Soprano)
- Organ
- Piano
- Boys Chorus
- VLS (Violins)
- Violas
- VC (Violoncello)
- CB (Cello)

The score is divided into measures, with some measures numbered in circles: (10), (11), (12), (15), (16). A large bracket on the right side of the score indicates a section labeled "still in distance". Other markings include "sweet jazz" and "own rhythm string". A handwritten note in a box reads: "Hand-copied by Bill Washel". The score is written in ink, with some corrections and annotations.

The music swells in Bars 26 [1:24 on the dvd; 1:35 on the cd] thru 28 with the six trumpets playing rapid rinforzando figures (four per bar). Trumpets I & II (sharing the same staff line) play Line 2 A rinforzando 16th to G-F# 32nd notes to G rinforzando 16th to F#-E 32nd notes (these six notes are connected as a figure) to the next figure of F# rinforzando 16th note to E-D 32nd notes to E rinforzando 16th to F#-D 32nd notes to next figure of E rinforzando 16th to E-E 32nd notes to E-E 16ths to next figure of F#-E-F#-A rinforzando 16th notes. Trumpets III-IV play Line 2 F# 16th to E-D 32nd notes to E 16th to D/C# 32nd notes to next figure of D 16th to C#-B 32nd notes to C# 16th to D down to A# 32nd notes to next figure of C# 16th to C#-C# 32nd notes to C#-C# 16ths to next figure of D-C#-D-F# rinforzando 16ths. Trumpets V-VI play Line 1 A 16th to A-A 32nd notes to A-A 16ths to next figure of F#-A-D-G 16ths to next figure of (repeat first figure) to (etc).

The violins are highlighted playing rapid passages. In Bar 28 in ¾ time (1:36), they play Line 2 D 8th note down to Bb down to F 16ths figure to next figure of ascending “8” 32nd notes small octave B-A#-B-middle C#-D#-E-F#-G# to next “8” figure of A#-B-Line 2 C#-D#-E-F#-G#-A#. Violoncello also play these “8” run figures, and also the harp starting Contra-octave and Great octave B 32nd notes.



newTemp (17/0 clix)

Kaull m.T

1138

[illegible]

In Bar 29 [1:39 on the cd; 1:29 on the dvd], this climaxes into a musical design that is played several times in the total score. Violins I play (slower, *subito*) Line 2 B-Line 3C-Line 2 B-Line 3 C 32nd notes (connected by three crossbeams) to stand alone B rinforzando 8th note (followed by an 8th rest). Play this 3X. Then violins I play descending to ascending “8” 32nd legato notes starting Line 3 E-D-C-Line 2 B-A-F#-G-A. Repeat in Bar 30. In Bar 31, violins I play the B-C-B-C 32nd notes to B 8th figures four times. Back in Bar 29, violins II play Line 2 G#-A-G#-A 32nd notes to G# rinforzando 8th note (followed by an 8th rest) played 3X followed by “8” ascending to descending figure of 32nd notes Line 2 C-D-E-F#-G-F#-E-D. Repeat next bar. Then in Bar 31, they play the initial figure four times. The two pianos and celeste play “6” sextuplet figures instead. Piano I plays descending to ascending “6” 16ths Line 2 (Line 1 for the top staff of the celeste) B-G#-E-Line 1 B up to E-G# (connected as a figure by two crossbeams) and played 3X to Line 3 E-C-Line 2 G up to Line 3 D-Line 2 A-F# 16ths. Repeat next bar. Then the piano top staff plays the first figure 4X in Bar 31. The bottom staff of the pianos play descending to ascending 16ths starting Line 2 (Line 1 for the celeste bottom staff) E-Line 1 B-G#-E-ascending G#-B played 3X, and then ascending Line 1 C-G-Line 2 C down to Line 1 D-A-Line 2 D 16ths. Repeat Bar 29 in Bar 30. Then in Bar 31, the first figure is played 4X.

At the end of Bar 31 [1:48 on the cd; 1:38 on the dvd], the english horn, horns I-II, and VC play the melody line *mf cantabile* small octave B 8th note to (Bar 32) B quarter note to A-G# 8ths to A grace note to G# quarter note to F#-E 8th notes to (Bar 33) E up to middle C# to B to A# 8th notes (crossbeam connected) to B quarter note to G# down to E legato 8th notes to (Bar 34) E up to Line 1 E to D# to C# 8th notes (crossbeam connected) to D down to B to F# to G# 8ths to (Bar 35) A quarter note up to middle C# up to E 8th notes to same E quarter note down to small octave B-G# 8ths to (Bar 36) A quarter note up to middle C# up to E 8ths crescendo to E dotted 8th down to B# 16th figure (these two notes connected by a crossbeam) played twice. Etc.

In Bar 33 [1:52 on the cd; 1:41 on the dvd], three flutes play “3” triplet value Line 3 C#-C#-C# 16ths to C# dotted 16th to C# 32nd note to C# dotted 16th to C# 32nd note. Then the flutes play the two distinctive ascending to descending “7” septuplet 16th note legato figures starting on Line 2 E-F#-G#-A-B-Line 3 C#-D# up to descending E-D#-C#-B-A-G#-F#. Then in Bar 34 they play the same initial rhythmic pattern as given in the first figure of Bar 33 but now played twice. In Bar 33, violins I play Line 3 C#-D-C#-D 32nd notes legato to C# rinforzando 8th (followed by an 8th rest) played twice and then B-C-B-C 32nd notes to B rinforzando 8th (followed by an 8th rest) played twice to (Bar 34) the first figure played twice again to Line 3 D#-E-D#-E 32nd notes to D# rinforzando 8th (followed by an 8th rest) played twice. Violins II play Line 2 A#-B-A#-B 32nd notes to A# rinforzando 8th (followed by an 8th rest) played twice and then G-A-G-A 32nd notes to G rinforzando 8th (followed by an 8th rest) played twice to (Bar 34) the same first figure played twice to B-Line 3 C-B-C 32nd notes to B rinforzando 8th (followed by an 8th rest) played twice. Viola play Line 2 E/F# bowed trem 8ths (followed by an 8th rest) played twice and then C/E bowed trem 8th (followed by an 8th rest) played twice to (Bar 34) E bowed trem 8th (followed by an 8th rest) played twice to F# bowed trem 8th (followed by

an 8th rest) played twice. The celli (VC), as given, play the melody line. The pianos and celeste play the “6” figures. Piano I and top staff of celeste play C# down to A#-F#-E-F#-A# 16ths played twice to B-G#-E down to B up to E up to G# figure played twice, and so forth.

Skipping to Bar 46 [2:26 on the cd; 2:16 on the dvd], *tutti* violins and violas play the melody line of Line 2 sforzando (^ sign over the note) F 8th note up to Line 3 C-C-C 8ths (these four 8ths are connected by a crossbeam) to Db 8th to C 8th tied to “6” sextuplet value C 16th (followed by a sextuplet value 16th rest) down to Line 1 A sforzando-marked sextuplet value 16th up to Line 2 F-C-A sforzando-marked sextuplet value 16ths. In Bar 47, they continue on the same first figure given in Bar 46, and then up to Line 3 Eb 8th note to Db 8th tied to sextuplet value Db 16th (followed by a 16th rest) down to Line 2 Db up to Bb down to F up to Line 3 Db sforzando 16ths to (Bar 48) Line 2 Bb sforzando 8th up to Line 3 Db-Db-Db 8ths (all four notes are crossbeam connected) to E-D-D-Line 2 B 8ths. Pos in Bar 46 play small octave F/A/middle C rinforzando half notes to F/Ab/Line 1 Db 8th notes to F/A/C rinforzando 8ths tied to quarter notes and tied to (Bar 47) half notes, and then F/A/C 8ths to F/Bb/Line 1 Db rinforzando 8ths tied to quarter notes, and then (in Bar 48) Gb/Bb/Db rinforzando half notes down to D/G/B rinforzando half notes. Trumpets in Bar 46 play Line 2 F rinforzando 8th followed by an 8th/half/2 16th “6” value rest marks. Then they play “6” value sforzando-marked 16th notes Line 1 A up to Line 2 F down to C up to A to (Bar 47) F rinforzando 8th note (followed by the same rests as given in Bar 46, and then sextuplet value 16th notes small octave Bb up to Line 1 Bb down to F up to Line 2 Db down to (Bar 48) Line 1 Bb rinforzando 8th (followed by rests for the rest of the bar).

Skipping to Bar 60 [3:01 on the cd; 2:51 on the dvd], the horns are prominent playing “3” triplet value rinforzando descending 16th note dyads Line 1 Db/F-Ab/Eb-F/Db to Ab/Line 1 Db/F/Ab rinforzando 8th notes (Db maj) to next figure of “3” triplet value 16th note dyads Eb/G-Bb/F-G/Eb to Bb/Line 1 Eb/G/Bb 8ths (Eb maj) to next figure of “3” triplet value dyads Ab/Line 2 C-Eb/Bb-C/Ab to Eb/Ab/C/Eb rinforzando 8ths (Ab maj), etc. After an 8th rest, Pos play punctuated 8th notes small octave Db/F/Ab (followed by an 8th rest) to Eb/G/Bb (followed by an 8th rest) to Ab/C/Eb 8ths tied to quarter notes. Etc.

In Bar 62 [3:06 on the cd; 2:56 on the dvd], the violins and viole now play the Krull motif as previously played by the VC/horns/E.H. starting at the very end of Bar 31. But at the end of Bar 61, they play the ascending run of 32nd notes Line 2 (Line 1 for viole) E-F#-G#-A-B-C#-D#-E-F#-G#-A. In Bar 62, violins I play *ff cantabile* Line 3 (Line 2 for violins I and viole) B quarter note to A-G# 8th notes to A grace note to G# quarter note to F#-E 8th notes to (Bar 63) E up to Line 4 C#-Line 3 B-A# legato 8th notes to B quarter note to G#-E 8th notes (and so forth). Flutes play the ostinato rhythmic pattern of Line 2 B-B-B “3” triplet value 16ths to B dotted 16th to B 32nd note to next figure of B dotted 16th to B 32nd to B dotted 16th to B 32nd note. Repeat these two figures in the same bar. CB play this on small octave C notes, and so forth.

Skipping to Bar 74 [3:37 on the cd; 3:28 on the dvd], the music diminishes somewhat as the alien spacecraft turns position as it starts its descent to the planet. 16 Boys choir sing “OH” on Line 2 C whole note tied to next bars, while 14 boys sing Line 1 B whole notes. 16 violins I are harmonics on Line 1 G (harmonic on Line 2 D) whole note tied to next bars. Violins II play *mp* on descending to ascending “6” 16th note repeat figures starting on Line 2 C-Line 1 B-G-E-G-B played 4 X per bar for next several bars. Viole play the same but an octave lower (starting on middle or Line 1 C). Ten VC are bowed trem on Great octave E whole note tied to next bar. CB also play. Harp I follows the violins II line, and harp II plays the viole register. The synth plays I believe Great octave and small octave E whole notes tied to next bars., as also the pipe organ. The timp is trem (*no cresc*) on Great octave E whole notes for two bars. The gran cassa sounds forte a diamond-head whole note. The tuba plays the Great octave E whole notes, as also the Pos and fags. The contra bass clarinet play on lowest E. The chimes in Bar 76 play *cluster mallets* (notated as a narrow upright rectangle box). In that bar, the VC/CB (etc) play on C whole notes.

The cue ends starting in Bar 152 [716 on the cd] with piccolo I playing *mp* (in 4/4 time) Line 2 E-D-C 16ths up to G 8th note tied to quarter note (play this figure again in the second half of this bar) to (Bar 153) E-D-C 16ths up to G 8th tied to dotted half note and tied to (end Bar 154) G whole note held fermata. Piccolo II plays this pattern on Line 2 C-Line 1 G-E 16ths up to Line 2 E 8th tied to quarter note (and so forth). After an 8th rest, piccolo III plays Line 2 C 8th tied to C quarter note (repeated same bar) to (Bar 153) , after an 8th rest, C 8th tied to dotted half note and tied to (Bar 154) C whole note held fermata. The piano plays *pp* on the same pattern. The C. Fag plays Great octave C whole note tied to next two end bars (held fermata in end Bar 154). The timp is rolled *p* on small octave C. 16 violins I play *p* on Line 4 C whole notes tied to next two bars, while 14 violins II play Line 3 C. Viole are silent. VC/CB play Great octave C whole notes.

End of cue. [9:53 am, Sunday, June 20, 2004]

end m.T. (7:16) Kaul

mp Picc

CF

U

P

Pim I

VLS

V

Vc

C1

[Hand-copied by Bill W. Rebel]

(152) (153) 154

Reel 1M2/2M1 (Slayer's Attack). There are no cue titles on the full score.
61pp, 243 bars, 8:33.4. The marriage vow scene begins on Bar 61. Cue finished 11/17/82.
Bisbigliando of the harp, fingered tremolo on the violins, etc., starting on Bar 61. The cello carry the cantabile theme.

Handwritten musical score for Reel 1M2/2M1 (Slayer's Attack). The score is written on aged paper with various instruments including Harp (HP), Violins (VLN), Violas (VCL), Cello (C), and Double Bass (CB). The score includes handwritten notes such as "Slayer's attack", "Kroll 1m2/2m1", and "Bisbigliando 10:41". The score is divided into measures, with some measures marked with "f" (forte) and "p" (piano). A red bracketed note at the bottom reads "[Hand-composed by Bill Wachtel]". The score is dated 3:10 and 3:12.

So, in Bar 61 [track # 2 at 3:12 on the cd; chapter 3 at 3:13 on the dvd] the cello (VC) play *mp cantabile* Line 1 D legato to E 8th notes (crossbeam connected) to same E legato down to C (crossbeam connected) 8ths down to small octave G dotted quarter note to same G 8th note (after a half and quarter rest, the CB are noticeably pizzicato *mp* on small octave C quarter note). In Bar 62, the VC continue crescendo on Bb up to Line 1

Eb 8th notes (crossbeam connected) to Eb-D 8th notes to D-C 8th notes to C-D 8th notes to (Bar 63) D-E 8th to E-C 8ths down to G dotted quarter note, and so forth.

Back in Bar 61, 8 violas are bowed trem on Line 2 C/F/A whole notes to (Bar 62) C/Eb/Ab whole notes (repeat these bars in Bars 63-64). Violins are fingered trem *pp* between Line 2 C/E/B whole notes and E/G/Line 3 C whole notes to (Bar 62) C/Eb/Ab whole notes to Eb/Ab/C whole notes. Repeat next two bars. The second harp is trem (bisbigliando) between Line 2 E/G/G whole notes and (unclear). In Bar 62, harp I takes over between Eb/Ab/Line 3 C whole notes *bisb* to E#/G#/B#. The celeste is fairly prominent or noticeable playing *pp* descending to ascending “6” 16th note figures starting Line 3 C-Line 2 G-E-C-Line 1 G-E down to ascending middle C-E-G-Line 2 C-E-G (repeat these two figures in the same bar) to (Bar 62) C-Line 2 Ab-Eb-C-Line 1 Ab-Eb down to ascending middle C-Eb-Ab-Line 2 C-Eb-Ab 16ths (repeated same bar). Repeat these bars in Bars 63-64.

Skipping to Bar 72 [3:41 on the cd; 3:42 on the dvd], we cut back to the marriage ceremony. Harp I plays *mp* descending to ascending “6” 16th note repeat figures Line 1 A-E-C#-A-C#-E played 4 X per bar, while harp II plays contrary motion of ascending to descending small octave A up to middle C#-E-A down to E-C# played 4 X per bar. The piano and pipe organ play the harp I figures. The pipe organ pedal also plays a sustained note (unclear but probably Contra-octave A). The VC/CB play Great octave A half note (followed by a quarter and 8th rest) up to small octave D# 8th note *mp* to (Bar 73) E-F 8th notes (crossbeam connected) to same F-E 8ths to E dotted 8th to C# 16th to E quarter note tied to (Bar 74) E dotted half note (followed by an 8th rest) to E 8th to (Bar 75) a repeat of Bar 73 but this time the E quarter note is tied to (Bar 76) a whole note.

After a half/quarter/8th rest in Bar 73, the violins play *mp* and *molto legato* on Line 2 (Line 1 for violas) A 8th note to (Bar 74) A-B 8th notes (crossbeam connected) to B-C# 8ths to C# dotted 8th down to A 16th down to E quarter note tied to (Bar 75) E dotted half note decrescendo (followed by an 8th rest) and then back to A 8th (etc).

Skipping to the end of Bar 148 [5:54 on the cd; Chapter 4 at 1:03 on the dvd] horn I is solo playing *espr* the melody line of small octave B up to (Bar 149) Line 1 E-F#-G quarter notes to F#-G 8th notes crescendo to (Bar 150) A quarter note to F-A 8th notes to B quarter note up to Line 2 D quarter note to (Bar 151) D down to C to B quarter notes decrescendo to F#-G 8th notes (and so forth). 16 violins I play Line 4 E whole note tied to next bars. Violins II play Line 3 E half note and then a series of “3” triplet 8th note figures of E down to C to D (crossbeam connected) down to ascending Line 2 E-B-Line 3 C 8ths (crossbeam connected). Repeat these two figures twice in the next bar and also repeated in following bars. The celeste top staff plays as violins II but an octave register lower while the lower staff plays as violas (but an octave lower). 12 violas play contrary motion “3” triplets starting Line 1 B-Line 2 C-E up to descending G-E-C (repeat next bars). The Crotales (*w/fingers*) play Line 1 B quarter note tied to (Bar 149) B quarter note to Line 2 C half note up to E quarter note tied to (Bar 150) E quarter note up to G half note down to Line 1 B quarter note tied to quarter note next bar to Line 2 C half note, and so forth. After a half and quarter rest, the harp plays small octave B up to Line 1 B 8th notes to (Bar 149) E up to Line 2 E 8th notes down to F# up to Line 2 F# 8th notes and then Lines 1 & 2 F# 8ths to Lines 1 & 2 G 8th notes (etc).

(1424) K Rili 1m2/2m1

5152
554
Vayer

HP

Cellos

Leggiero

VL

V

Vcl

(148) (149) (150) (151)

Hand-comied by Bill Wrobel

In Bar 154 [6:01 on the cd] the tubas and muted trombones are highlighted playing a two-bar phrase depicting the evil Slayers waiting to capture the Princess. Pos play Great octave and small octave (tubas play Contra-octave and great octave) E-E tenuto quarter notes *mp cresc* to “3” triplet value E-E-E tenuto quarter notes to (Bar 155) E quarter note crescendo gliss to D rinforzando-marked 8th note *sffz* (followed by an 8th and half rest).

Skipping to Bar 208 [7:19 on the cd; Chapter 4 at 2:29 on the dvd] we come to a beautiful *appassionato* section of the cue when the Princess is being dragged away by a Slayer and the hero tries to rescue her. Violins I play forte Line 1 E 16th legato mini-slur to F# dotted 8th note (crossbeam connected) to next figure of F# 16th to G dotted 8th and then G 16th to A dotted 8th up to Line 2 C 16th down to B dotted to (Bar 209) B 16th to C dotted 8th figure to C 16th to D dotted 8th, and then up to Gb 16th to F dotted 8th to F 16th to E dotted 8th, and so forth. Violins II and English horn play Line 1 E 16th to F# dotted 8th figure to F# 16th to G dotted 8th to G 16th down to E dotted 8th down to ascending legato 16th notes B-Line 1 E-G-B to (Bar 209) Line 2 D down to B legato 8th notes (crossbeam connected) to same B-A 8ths to A-Ab 8ths to Ab-G 8ths. Viole play Line 1 E-F# 8th notes to F#-G 8th notes to G dotted 8th down to E 16th down to B dotted 8th to B 16th to (Bar 209) B-middle C 8th notes to D-E-G legato quarter notes. VC play a series of legato 16th note figures of Great octave E up to B up to small octave E up to G (connected by two crossbeams) up to B up to Line 1 E down to B up to E (connected by two crossbeams) to B-C-B-C 16ths to descending small octave B-G-E-Great octave B 16ths (and so forth).

Etc. [11:13 am Sunday]

Reel 3M1 (Search for the Holy Glaive) 46 staves. Clix 21/5.
33pp, 132 bars, 7:07.9. In 4/4 time. Dated 10/31/82. One of the most intriguing cues of the whole score, perhaps my favorite.

In Bar 2 [:04 on track # 3 on the cd; Chapter 5 at 3:05 on the dvd], flutes play *mp* Line 2 A/Line 3 C#/E dotted half notes up to C/F/A 8th notes to B/D/G 8th notes. Repeat in Bar 3, and then (in Bar 4) A/C#/E whole notes tied to whole notes next two bars to (Bar 7-8) a repeat of Bars 2-3. Violins in diamond-shaped (artificial) harmonics play the same patterns. 10 violins III (bottom staff) play small octave A dotted half note (and so forth—see flute III) while 10 violins II play middle C# (see flute II) and 10 violins I play Line 1 E (see flute I). 12 viole play fingered trem between Line 2 E down to C# dotted half notes to F down to A 8th note trem to G down to Line 1 8th note trem. The Tam Tam sounds a diamond-head half note trem. The pianos and celeste play “6” 16th note figures. The celeste top staff plays Line 3 C# down to Line 2 A-E-C#-E-A 16ths (connected by two crossbeams) played 3X to C-A-F up to B-G-D descending 16ths. Repeat in Bar 3 to (Bar 4) C#-A-E-C#-E-A 16ths played 4X and repeated next two bars. The bottom staff plays Line 2 E-C#-Line 1 A-E-A-C# “6” 16ths played 3X up to F-C-A-D-B-G 16ths. Piano I plays Line 3 E-C#-Line 2 A-E-A-C# 16ths played 3X to Line 3 A-F-C-G-D-B

CLIX-215
33pp
132 bars

KRULL [3 mi]

Quest for
6/4
(J. Hanner)
10/31/82

DVD Chap 5
306

Flute

T.T.
Soprano
Thru
Harp I

Harp II

2 Pianos

Celeste

[Handwritten by Bill Wachtel]

Harmonium

ULS

Vibes

Cello

E.B.

I

Soprano

Thru

Obes

IO
Clarinet

(2) (3) (4) (5) (6) (7) (8)

Sightation

16ths (repeated next bar). Piano II plays Line 2 A-E-C#-Line 1A-Line 2 C#-E 16ths played 3X, and so forth. Harp I plays descending 16ths starting Line 3 C#-A-E-C# played 3X to arpeggiando Line 1 F/A-Line 2 F/A quarter notes to arpeggiando G/B/G/B quarter notes. Repeat in Bar 3, and then (in Bar 4) C#-A-E-C# 16ths played 4X thru Bar 6. Harp II plays Line 2 A-E-C#-Line 1 A 16ths 3X to arpeggiando quarter notes (see harp I).

In Bar 5 [:14 on the cd; 3:16 on the dvd] the singing *Sops*, oboe I and clarinet I play the melody line. Oboe I plays *p* < Line 2 E dotted quarter note to F# 8th to E half note up to (Bar 6) Line 3 Db quarter note down to Line 2 B quarter note decrescendo to Bb quarter note down to E quarter note tied to (Bar 7) E dotted half note. Oboe II plays Line 2 C# whole note to (Bar 6) Ab quarter note to F# quarter note tied to quarter note down to CE quarter note tied to (Bar 7) C# dotted half note. Clarinet I plays Line 1 A dotted quarter note to Bb 8th to A half note crescendo to (Bar 6) Line 2 F-D-Eb quarter notes down to Line 1 A quarter note tied to dotted half note in Bar 7. *Sops* I play “OO” the oboe I line. *Sops* II follow the oboe II line. *Sops* III follow the clarinet I line. In Bar 7, four horns play “3” triplet value 8th note dyads middle C#/E-A-C#-C#/E to C#/E half notes to A/F 8th notes to B/G 8th notes (repeat in Bar 8). [12:05 pm. Break for lunch and shopping]

Then the horns in Bar 9 play legato quarter note dyads Gb/Bb to F/A to F#/B down to small octave B/Line 1 F#. Violins in Bar 9 play Line 2 Gb/Bb/Line 3 Eb (Eb min 1st inversion) quarter note bowed trem to F/A/C quarter note bowed trem to C/E#/F# half notes bowed trem. Viole play Line 2 Eb to C quarter notes bowed trem down to Line 1 F# half note bowed trem.

In Bar 10 [:40 on the cd; Chapter 5 at 3:41 for the dvd], flute I/violins I/viole play on the down-bow Line 2 (Line 1 for viole) B-Line 3 C 32nd notes to B dotted 8th note tied to next figure of B dotted 8th to C 16th, and then next figure of B (on the down-bow) to C 32nd notes to B dotted 8th tied to B dotted 8th to C# 16th to (Bar 11) B-C 32nd notes to B dotted 8th tied to dotted 8th to C 16th up to E to D tenuto quarter notes to (Bar 12) a repeat of Bar 10. Flute II/violins II play on the down-bow Line 2 G# quarter note tied to dotted 8th note, and then play G 16th to G# quarter note on the down-bow tied to dotted 8th to G 16th to (Bar 11) G# quarter note tied to dotted 8th to G 16th up to Line 3 C down top Line 2 A tenuto quarter notes. Flute III and violins III play that pattern on Line 2 E notes throughout (except for the F 16th at the end of Bar 10) to (Bar 11) E quarter note on the down-bow tied to dotted 8th to E 16th up to G to F# tenuto quarter notes. Horns III-IV play *poco marcato* “3” triplet value 8th note dyads Line 1 E/G#-B/Line 1 E-E-G# up to G#/B dotted 8ths to G/Line 2 C 16ths to the next figure (same as the first figure) to G#/B dotted 8ths to E#/C# 16ths. Harp I plays ascending and crescendo “6” 16thssmall octave E-G#-B-Line 1 E-G# B to Line 2 E dotted half note (repeated next few bars). Harp II plays similarly on Great octave E-B-small octave E-G#-B-Line 1 E up to G# dotted half note. Piano I plays “6” descending to ascending 16ths Line 2 B-G#-E-Line 1 B-Line 2 E-G# played 4X, while piano II plays Line 2 E-Line 1 B-G#-E-G#-B 4X. The celeste top staff plays Line 2 B-Line 3 C-Line 2 B-G#-E 32nd notes up to B 8th figure (followed by a quarter rest) to another such figure on the 3rd beat (followed by a quarter rest on the 4th

beat). Celeste bottom staff plays E-G#-E-Line 1 B-G# up to Line 2 E 8th in that pattern. The Tam Tam sounds a note roll.

Handwritten musical score on aged paper, featuring multiple staves and handwritten annotations.

Annotations:

- Top right: *Keul*
- Top center: *3 m 1*
- Top right: *6 laiv*
- Red handwritten note: *157:52*

Staves and Parts:

- Fls:** Flute parts at the top.
- 12:** A staff with a circled *(ms)* and the instruction *1^o solo (en bravura)*.
- HP:** Horn parts.
- HP:** Horn parts.
- Piano:** Piano part.
- Celeste:** Celeste part.
- VL:** Violin parts, numbered 13, 14, 15, 16, 17.
- V:** Viola part.
- VC:** Violoncello part.
- CS:** Contrabass part.

Handwritten Note:

Hand-copied by Bill W. Rodeck

At the end of Bar 13 [:53 on the cd; 3:55 on the dvd Chapter 5], solo horn I plays *mf con bravura* the Krull motif on small octave B 8th to (Bar 14) same B quarter note to A-G# 8th notes to G# quarter note to F#-E 8th notes to (Bar 15) E 8th up to middle (Line 1) C#-B-A# 8ths to B quarter note to G-E 8ths to (Bar 16) staccato E 8th (all these notes up to here are played under the legato umbrella) leaping up to Line 1 G# tied to G# 8th note to F#-E 16ths to F#-D# 8ths down to small octave B 8th to middle C#-D# 16ths to (Bar 17) Line 1 E-F-E-C# 8ths (crossbeam connected) to another such E-F-E-C# figure.

Back in Bar 13, sixteen violins I play Line 2 B-Line 3 C grace notes to B down to G# dotted half notes fingered trem to B-G#-E-G# 16th note bowed trem. Repeat next bar. In Bar 13, 14 violins II play Line 2 G# up to B dotted half notes fingered trem to G#-E-B-E bowed trem 16th notes (repeated next bar). Violoncello play Line 2 E dotted half note bowed trem to E-Line 1 B-G#-B bowed trem 16th notes (repeated next bar). The pianos play the aforementioned “6” note figures, and the celeste five-note figures. Etc.



Handwritten musical score on 24 staves, featuring various instruments and a conductor's part. The score is titled "Blair" and "Kau" (likely "Kau"). The staves are labeled as follows:

- 12 Bass
- 34 Horn
- 56 Trumpet
- 78 Trombone
- Pos (Pos) (Pos)
- T.T. (T.T.)
- Susp (Susp)
- Hand-copied by Bill W. Schol
- 18 (18)
- 19 (19)
- 20 (20)
- 21 (21)
- 22 (22)
- 23 (23)
- 24 (24)
- 10 (10)
- 11 (11)
- 12 (12)
- 13 (13)
- 14 (14)
- 15 (15)
- 16 (16)
- 17 (17)
- 18 (18)
- 19 (19)
- 20 (20)
- 21 (21)
- 22 (22)
- 23 (23)
- 24 (24)

The score includes various musical notations, including notes, rests, and dynamic markings such as *mp* (mezzo-piano) and *mf* (mezzo-forte). The bottom of the page features the text "Sightation" and "PRO ART".

Skipping to Bar 20 [1:13 on the cd; 4:16 on the dvd], our fearless hero starts to climb up the dolomites alone in search of the glaive. Fags, horns V thru VIII, muted Pos III-IV, and bowed trem VC play *mp* ascending legato quarter notes Great octave E/G to F#/A to G/B to A/small octave C# to (Bar 21) B/D to C#/E to D/F# to E/G. In Bar 21, viole join in to play bowed trem quarter notes small octave D to E to F# to divisi E/G. CB in Bar 20 are *div a4* on Great octave E/G/B/E whole notes bowed trem and tied to next bar and tied to (Bar 22 in $\frac{3}{4}$ time) dotted half notes. VC in Bar 21 join in to play Great octave B whole note bowed trem to (Bar 22) B dotted half note bowed trem. After a quarter rest in Bar 21, the susp cymbal plays with a timpani mallet small octave half note trem roll crescendo to (Bar 22) dotted half note roll *mf*. The grand cassa plays the same. In Bar 20, the timp beats *with softest beater* Great octave E whole note trem and tied to whole note next bar and to dotted half note in Bar 22.

In Bar 22, the viole are bowed trem on F#/A quarter notes to “3” triplet value quarter note dyads G/B-A/middle C#-B/D to (Bar 23) C#/E quarter notes to B/D# half notes decrescendo, and also in the divisi are Line 1 E dotted half notes. In Bar 22, VC play are bowed trem on Great octave B/small octave E/A dotted half notes crescendo to (Bar 23) C#/E/A dotted half notes (non-trem) and tied to next bar. CB play in Bar 23 Great octave A/small octave E/A dotted half notes tied to Bar 24. In Bar 22, Fags and horns V-VIII play F#/A to G/B to A/middle C# to B/D quarter notes to (Bar 23) forte A/Line 1 E dotted half notes (repeated next bar). In Bar 22, *open* Pos I-II play *mf* < F#/A to G/B to A/middle C# to B/D quarter notes (silent next bar). Altri Pos are silent in Bars 22-23. The Tam tam sounds a dotted half note *p* < *mp* in Bar 22. In Bar 23, horns I-II and horns V-VI play middle C#/E tenuto quarter notes crescendo and legato to B/D# Horns III-IV and VII-VIII play small octave A/Line 1 E dotted half notes in Bars 23-24. Clarinets play as horns I-II (and V-VI). The harps play “3” triplet value ascending 8th notes Contra-octave A-Great octave E-A up to next figure of B-small octave D#-F#-B 16ths (followed by a quarter rest). Repeat next bar. The Eb contra clarinet plays similarly.

In Bar 23, after a quarter and 16th rest, 16 violins I play forte on Line 1 D#-F#-B 16ths up to “5” 16th note figure Line 2 D#-F#-B-Line 3 D# to divisi #/Line 3 D# to B/F# to (Bar 24) Line 3 C#/A dotted half notes. 14 violins II play (after a quarter and 16th rest) small octave B-Line 1 D#-F# 16ths to “5” 16ths figure B-Line 2 D#-F#-D#-divisi D#/B-F#/Line 3 D# to (Bar 24) A/Line 3 E dotted half notes.

17 (2nd) [Kroll] Quest for Glair

1:29

12 cl5

cl5

H.R.S.

T.T.

Soprano

Alto

HP

HP (mp)

Tan (Cymbal)

Sops

alts

U

V (12)

Piano

VC

Piano

CB

Hand-written by Bill W. H. H.

Sightation

Litho'd in U.S.A. PRO AR

In Bar 25 [1:29 on the cd; 4:31 on the dvd], the trend starts again. We hear the CB playing E/B/small octave E whole notes bowed trem thru Bar 27, while VC play E/B/small octave F/G/B notes. 12 violae are trill (tr^^^^^^) *mp* on ascending quarter notes small octave E-G-B-Line 1 D. In Bar 26, the violins join the violae and play Line 1 F#-A-Line 2 C-E quarter note trills crescendo *mf* to *f* to (Bar 27) Line 2 G-A-B-Line 3 C#. Back in Bar 25, the timp is rolled *pp* on Great octave E whole note, repeated next two bars *cresc poco*. In Bar 26, the susp cymbal and gran cassa is rolled *p* and repeated next bar < *mf*. In Bar 27, the Tam Tam is rolled a whole note *p* < *mp*.

In Bar 28, violins play Line 3 C#/E quarter notes on the up-bow to B/D# half notes decrescendo down to Line 2 G/B quarter notes to (Bar 29) C#/E quarter notes to B/F# dotted half notes tied to whole notes in Bar 30 and tied to (Bar 31 in 5/4 time) dotted half notes and tied to half notes decrescendo. Violins II play Line 3 C# quarter note on the up-bow down to B half note to G quarter note up to (Bar 29) C# quarter note to B dotted half note tied to next two bars in the pattern just given. Viola play Line 2 A quarter note on the up-bow to A half note down to E quarter note up to (Bar 29) A quarter note to A dotted half note tied to next two bars. VC play Great octave A/small octave C#/E/A dotted half notes forte to E/B/small octave E/G/B quarter notes to (Bar 29) A/C#/E/A whole notes tied to next two bars as given. CB play A/small octave E/middle C# dotted half notes down to E/B/small octave G quarter notes to (Bar 29) A/E/A whole notes tied to next bars as given. In Bar 28, the harp and Eb contra clarinet sound forte crescendo on “3” ascending 8th notes Contra-octave A-Great octave E-A up to small octave C#-E-A up to middle C#-E-A (followed by a quarter rest). Repeat next bar. After a half and 8th rest in Bar 29, Sops II-III sing “oo” B-Line 1 E-A 8th notes to (Bar 30) B quarter note to (now joined in by Sops 89I) A-B 8th notes up to Line 2 D-E-A-G# 8th notes to (Bar 31) D-E down to D-B down to A 8th to B 8th tied to B half note. In Bar 31 (in 5/4 time), after a half and two quarter rests), harps play *ppp* < a gliss from Great octave and small octave F-G-Ab-Bb-C-D-Eb up to (Bar 32) Lines 2 & 3 F half notes (followed by a half rest).

811 (3m1)
New Term (17/5 clix)

Quest for Glaupe

Handwritten musical score for "Sightation" by Bill Wroble. The score is written on 12 staves, each labeled with an instrument or voice part. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into measures, with some measures containing handwritten annotations like "(41)", "(42)", "(43)", "(44)", and "(45)". The title "Sightation" is written at the bottom left, and the composer's name "Bill Wroble" is written at the bottom right.

Skipping to Bar 41 [2:25 on the cd; 5:19 on the dvd], just after the mini-avalanche of small rocks, we see our hero climbing a steeper incline. Here the piccolo Bb trumpet I, “C” trumpet II, and Bb trumpets III-IV are highlighted playing 32nd to dotted 16th note figures, along with the pipe organ and oboes. Trumpets III-IV play forte on Line 1 E rinforzando 32nd note down to small octave B dotted 16th up to rinforzando G# 32nd note to E dotted 16th up to stand-alone B rinforzando 16th (followed by a dotted 8th rest). After a quarter rest, the Bb piccolo trumpet I and “C” trumpet II play Line 1 B 32nd note down to G# dotted 16th up to Line 2 E 32nd note down to B dotted 16th (followed by a quarter rest). Repeat the figure on the 4th beat. On the 3rd beat, trumpets III-IV return to repeat the first figure to Bb stand-alone 8th (followed by a dotted 8th rest). Repeat in Bars 42-43. Violins are bowed tremolo on G#/Line 2 E/G# whole notes tied to next bar and to double-dotted half notes in Bar 43 (followed by an 8th rest) to (Bar 44) Line 1 B 32nd note down to E dotted 16th up to Line 2 D# 32nd note down to B dotted 16th up to next figure of F# 32nd note to D# dotted 16th up to Line 2 B 32nd note to F dotted 16th. Repeat these two figures in the same bar. Violas are bowed trem on Line 1 E whole note tied to dotted half note in Bar 42 (followed by an 8th rest). In Bar 43, after an 8th rest, violas play *marcato* small octave E stand alone 8th note to E-F# 8ths (crossbeam connected) to G#-A 8ths to B-A 16ths to G# 8th to (Bar 44) E#/B whole notes tied to next bar. VC play B/small octave E/G# whole notes tied to double-dotted half notes in Bar 42. In Bar 43, VC play (after an 8th rest) Great octave G# stand-alone 8th to G#-B 8ths up to small octave E-F# 8ths to G#-F# 16ths to E 8th to (Bar 44) B/small octave F# whole notes tied to next bar. CB play Great octave and small octave E whole notes tied thru Bar 43.

Skipping to Bar 50 [2:52 on the cd; 5:45 on the dvd], 2 Flutes, 8 horns, violas, and celli play the Krull (or Hero) motif *mf cantabile*. We hear small octave B quarter note to A-G# 8th notes to A grace note to G# quarter note to F#-E 8th notes to (Bar 51) E up to middle C#-B-A# legato 8th notes to B quarter note to G#-E 8th notes (and so forth). Violins I are fingered trem *mp* between Line 2 B to B# whole notes to (Bar 51) Line 3 C# to Line 2 A# half note fingered trem to B-G# half note fingered trem. Violins II are fingered trem on Line 2 G# to B whole notes to (Bar 51) A# up to C# half note trem to G#-B trem. Violins II are bowed trem on Line 2 E whole note (repeated next bar). Pianos play descending to ascending 6” 16th note figures, as also the clarinets. Etc. In bar 60, violins join in on the Hero motif in Line 1 register.

p16 (3 m) KRull Q-ost for Glaive

7:28

10 VC
 Fags
 2
 Tomb
 Susp
 Hp
 Vhrs
 V
 VC
 CB

col uc

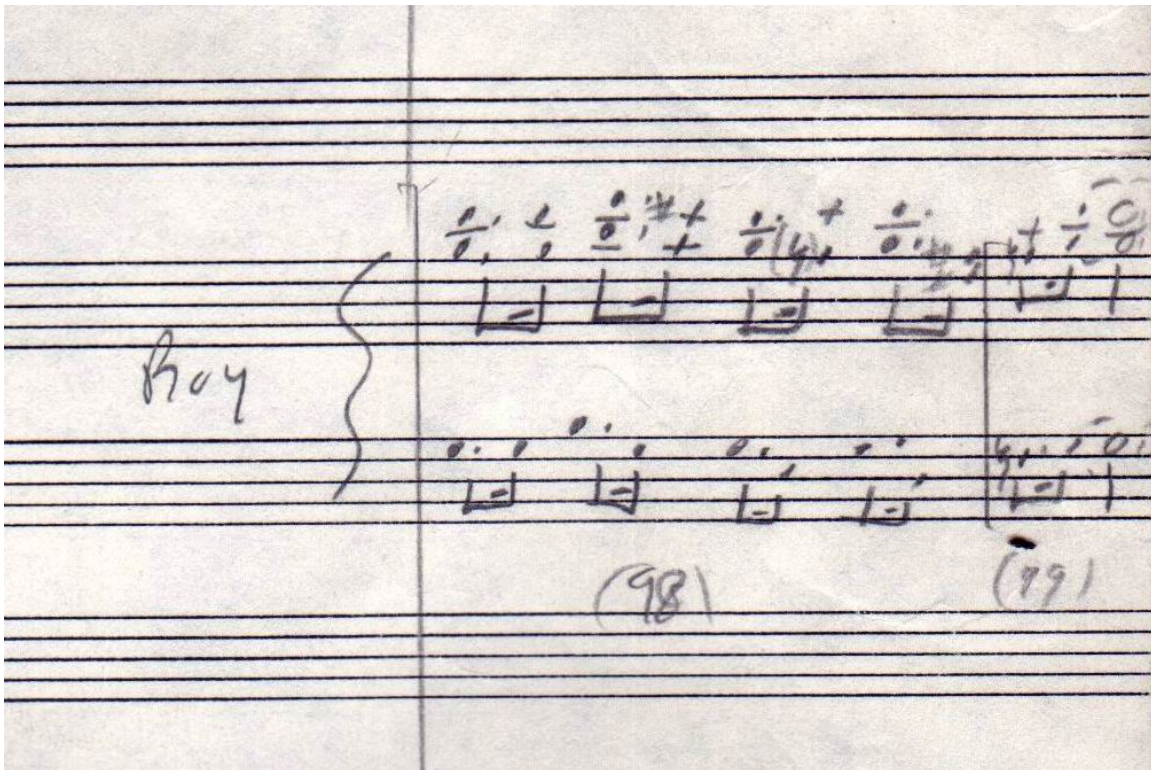
[Hand-rolled by Bill W. R. 6.6]

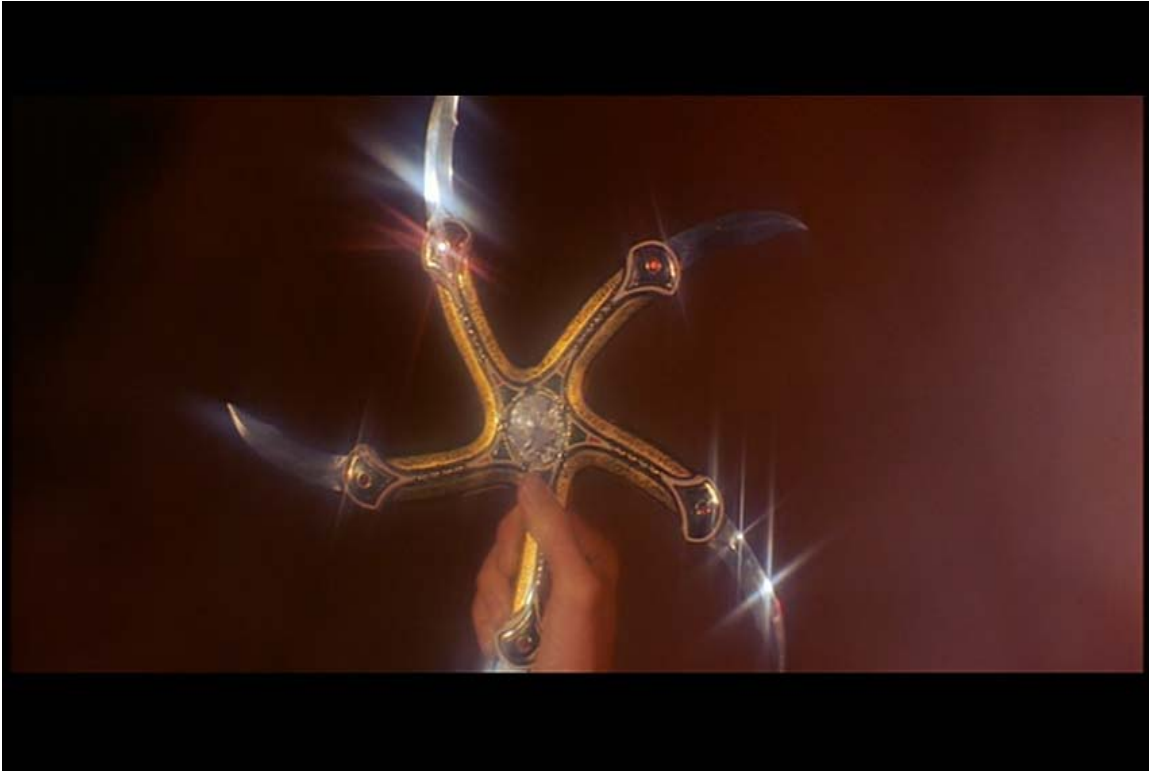
(64) (65) (66) (67) (68)

In Bar 83 [4:22 on the cd; start of Chapter 6 on the dvd] Colwyn (Ken Marshall) enters the cave where the glaive is hidden. 10 VC play a cluster of low register tones Great octave E/F/G/A/B whole notes tied to next bars. CB I-II play *pp* Great octave G down to E whole notes fingered trem. CB III-IV play "3" triplet value 8th notes Great octave F#-G-F# to G-F#-G to F#-G-F# to G-F#-G. CB V-VI play B down to F#-B to F#-up to B down to F#, etc. CB VII-VIII play Great octave E-A-E to A-E-A, etc. Fags and

harps and pianos play *pp* Great octave E/G quarter notes tied to “3” triplet value 8th notes to F#/A triplet value quarter notes tied to triplet value 8th notes to G/B triplet value quarter notes to A/small octave C quarter notes. Tuba I plays Contra-octave E whole note *ppp* tied to next bars. The Tam Tams sound *ppp* soft tremors, as also the gran cassa. The timp beats softly “3” value Great octave E-E-E quarter notes to E-E-E triplet quarter notes again. After a half rest in Bar 87, the boys choir sing “oo” on Line 1 B half note tied to quarter note next bar to B-A 8th notes to B half note. Viole play E/G/B small octave whole notes tied to Bar 88. VC play along with the CB on the “3” triplet 8th notes as given. After a quarter rest in Bar 87, horns play *pppp* < small octave E/G/A/B dotted half notes tied to next bar.

Etc. Boys choir below:





Reel 4M1 (Start Journey). 3 pages, 12 bars, :36.3. Completed
11/23/83. CD track # 4. Start dvd Chapter 6 at 4:28.

VC/CB/C. Fag play Great octave C whole notes tied to next bar and tied to (Bar 3 in $\frac{3}{4}$ time) dotted half note. 10 violins I play *pp* < *mp* on Line 4 C notes in that pattern, while 20 altri violins play on Line 3 C notes. After a half rest in Bar 1, horns I-II play “3” triplet value 8th notes middle C down to G up to middle C up to G quarter note tied to quarter note next bar down to middle C quarter note tied to triplet value C quarter note up to Ab-G triplet value quarter notes to (Bar 3) G dotted half note crescendo. After a quarter rest in Bar 3, the susp cymbal sounds a half note trem, and the timp is rolled on

Sp6 Truly 4/11

Handwritten musical score for "The Rose Tree" by William Walton. The score is written on 24 staves, including vocal parts (Soprano, Alto, Tenor, Bass), piano accompaniment, and a string quartet. The music is in 3/4 time and G major. The score is marked with various dynamics (pp, mf, f) and includes a "Hand-copied by Bill Winkler" note. The score is numbered 1 through 8, corresponding to the measures. The score is a lithograph in U.S.A. and is published by PRO ART PUBLICATIONS.

small octave C half note crescendo. The harp is gliss from small octave C quarter note gliss line up to (top staff) Line 1 G quarter note, then small octave G quarter note gliss line up to (Bar 4, back to 4/4 time) Line 2 B whole note.

In Bar 4 [:13 on the cd], violins play Line 2 B/Line 3 G#/B whole notes tied to (Bar 5 in 2/4 time) half notes and tied to (Bar 6 in 4/4 time) whole notes. Viole join in to play small octave A#/Line 1 E notes in the pattern given. The timp rolls *mf* on small octave E whole note. Clarinets sound G#/Line 2 E whole notes tied to next bars as given. C. Fag and VC/CB play on Great octave E sustained notes. Horns I-II-III play Line 1 B half note down to E quarter note tied to dotted 8th note up to Line 2 C 16th tied to (Bar 5 in 2/4 time) half note and tied to whole note in Bar 6 (in 4/4 time). In Bar 5, the harp plays a *fancy gliss* rising to falling several times up to (Bar 7) Line 3 Ab whole note > *mf*.

In Bar 7 (:23 on the cd], the three flutes are highlighted playing forte Line 2 Ab quarter note tied to Ab 32nd note, part of a 32nd note figure of Ab-G-F-Eb-D-Eb-F to G dotted quarter note to Ab 8th to (Bar 8) Ab quarter note down to Db half note. Oboes play Ab/Line 2 F whole notes tied to next bar, while clarinets play Ab/Line 1 E, Fags on small octave F, and C. Fag on Great octave Db. Trumpets play Db/F/Ab (Db major) half notes to Db/F half notes tied to most of next bar. Pos play Great octave Db/Ab/small octave F/Ab whole notes tied to next bar. The susp cymbal is sounded *f scrape*. The Tam Tam sounds a quarter note. The Bell Tree sounds also in Bar 7 on ascending x-headed 32nd notes. The timp is rolled between whole notes F-Db. Violins I play divisi on Line 3 A/Line 4 Db whole notes tied to next bar, violins II on Line 3 Db/F, and violins III on Line 2 Db/F/A, viole on Ab/Line 1 F, and VC/CB on Great octave Db.

Etc.

Handwritten musical score titled "Knull [Down at The Black Forest]" by "cc". The score includes parts for Piccolo, Oboe, Flute, Clarinet, Bassoon, Horn, Piano, Trumpet, Trombone, Tuba, Euphonium, Baritone, Saxophone, Violin I, Violin II, Viola, Cello, Double Bass, and Percussion. The score is written on multiple staves with various musical notation, including notes, rests, dynamics, and articulation marks. There are handwritten annotations such as "To Plate", "acrobatic in 1st 10", and "Hand-copied by Bill Winkler". The score appears to be a full orchestral work.

Reel 4M2 [Dawn At The Black Fortress] 6pp, 21 bars, 1:11.2. CD track # 5.
Dvd location: Chapter 7 at 3:05.

Piccolos, trumpets and pipe organ are highlighted playing a shrill tonality. Piccolos play *pppp* < *ffff* Line 3 G#/A/A# whole note dissonance cluster tied to (Bar 2 in 2/4) quarter notes and 8th notes (followed by an 8th rest). The pipe organ plays Line 2 F#/G/Ab/Bbb whole notes. “C” trumpets I-II play Line 2 G#/A whole notes tied to next bar as given, while Bb trumpets III-IV play F#/G notes. The bass drum sounds *ppp* a whole note trem. The violins play that same narrow upright rectangular box of cluster tones Line 2 E/F#/G#/A/Bb.

After a quarter and 8th rest in Bar 2 (in 2/4 time), clarinets play *sffz* A/middle C rinforzando 8th notes tied to (Bar 3 in 4/4 time) whole notes and tied to Bar 4. The bass clarinet plays this on Line 1 F notes, Fag on Great octave F, C. Fag on Great octave D, horns on B/D/F, Pos on Great octave D/F/A, tuba on D, as also CB. Viole play D up to F 8th note fingered trem to (Bar 3) whole notes, and also (viole II) F down to D. VC play these on Great octave D up to F and also F down to D.

In Bar 4, the oboes play forte on Line 2 D-E 8ths to E-F 8ths to F dotted 8th to D 16th down to Line 1 A quarter note tied to whole note next bar. I believe trumpet I plays this pattern as well (or at least cued in if needed). Violins in Bar 4 play forte on Lines 2 & 3 D-E 8th notes to (see oboe line).

In Bar 5 [:17 on the cd], the low woodwinds and horns are prominent. Clarinets play small octave Fb/Ab tenuto half notes to Eb/G tenuto half notes, while the bass clarinet plays Line 1 Fb to Eb tenuto half notes > *mf*. The Fag plays Great octave Fb to Eb half notes, and C. Fag on Db to C. Horns play Db/Fb/A to C/Eb/Gb half notes. Pos play Great octave Db/Fb/Ab to C/Eb/G tenuto half notes. The timp rolls on Db to C half notes. The piano is rolled on Great octave Db/Fb/Ab to C/Eb/G half notes. Viole I are fingered trem between small octave Db up to Fb half notes to C up to Eb half notes, while viole II play Fb down to Db, and then Eb down to C fingered trem half notes. VC play similarly on the Great octave register. CB are bowed trem on Great octave Db to C half notes.

In Bar 14 [:52 on the cd], the scene shifts back to our friends. Violins I play forte on Line 3 E whole note tied to next bar and tied to (Bar 16 in 3/4 time) E dotted half note and tied to (Bar 17 in 2/4 time) E half note and tied to (Bar 18 in 4/4 time) E whole note tied to next bar and to half note in Bar 20 in 2/4 time. 10 violins II play Line 3 C# dotted half note legato to B quarter note back to (Bar 15) C# whole note tied to next several bars. 10 violins III play Line 2 A dotted half note to G quarter note back to (bar 15) A whole note tied to next several bars as given. The organ plays as such but *p* level. Flutes play the same registers and notes. In Bar 15, the oboes, clarinets, horns I-II, and “C” trumpet I and Bb trumpet III play the fanfare. We find Line 1 A/Line 2 C# tenuto dotted 16ths to E/B 32nd notes to E/B staccato 16th notes to A/C# staccato 16ths (this figure is played 3X) to C#/E dotted 16ths to C#/E 32nd notes to B/D to A/C# staccato 16ths. In Bar 18, after an 8th rest, horns III thru VIII and viole play a melody line pattern of A/C# down

Handwritten musical score for "Dawn at the Black Fortress" by Krull. The score is written on 24 staves, including Flutes (Fls), Oboes (Obs), Clarinets (Cls), Horns (Hrns), Trumpets (Tpts), Trombones (Tbns), Harp (Hrp), Organ, Vibraphone (Vibra), Celesta, Timpani (T.T.), Violins (VL), Viola (V), Violoncello (VC), and Double Bass (CB). The music is in 4/4 time and features various musical notations, including notes, rests, and dynamic markings. A handwritten note indicates "Hand-copied by Bill W. Robel". The score is dated 1942 and includes a copyright notice for the Music Publishers' Association of the U.S.A.

to E/B 32nd notes to C#/A staccato 8ths up to middle C#/E tenuto 8ths tied to 8th notes and then a repeat of the notes given (etc).

Reel 5M1 ("All go") 10/3 clix. 12pp., 44 bars. Dated 12/31/82. Track # 6 on the cd; Chapter 9 at 2:34 on the dvd. The band of prisoner mercenaries and our friends head off to visit the old man in the cave.

Violins play forte on "8" 32nd note figures descending to ascending Line 2 G-F#-E-D-C-D-E-F# played twice to (Bar 2 in 4/4 time) *subito mp* Line 2 E/G-E/G-E/G staccato triplet "3" 8th notes to D/F# triplet 8ths (repeat figures same bar). Viole in Bar 1 play "6" descending to ascending 16ths Line 1 D-small octave A-F-D-F-A played twice to (Bar 2) Line 1 D-D-D staccato "3" triplet 8ths played 4X. Flutes I & II play *mp* in Bar 2 on Line 2 E/G to D/F# to E/G to D/F# quarter notes to (Bar 3) E/G to D/F# quarter notes to E/G 8ths to F#/A 8ths tied to quarter notes. Repeat these two bars in Bars 4-5. Flute III plays Line 2 C-C tenuto half notes (and next three bars). Clarinets I-II plays at the flutes I-II but an octave lower register. The bass clarinet plays middle C-C tenuto half notes. Three horns play middle C/E/G staccato 8ths (followed by an 8th rest) to C/D/F# staccato 8ths (followed by an 8th rest). Repeat same bar. Etc. In Bars 6-7, the harps, piano, celeste play quarter note arpeggiandos (or is it arpeggiandi?). Etc.

Handwritten musical score for the song "All Go". The score is written on a single sheet of music paper with various staves and parts. The title "All Go" is written in large, bold letters at the top center. The tempo is marked "5 ml" (5 minutes) and the key signature is "Kaul" (C major). The score includes parts for the following instruments and voices:

- Flute (Fl)
- Clarinet (Cl)
- Bassoon (Bs)
- Trumpet (Tr)
- Trombone (Tb)
- Baritone (Ba)
- Bass (B)
- Violin (V)
- Viola (Vc)
- Cello (Cb)
- Double Bass (Db)
- Piano (P)
- Conductor (C)

The score is written in a single system, with the music for each instrument and voice part written on its own staff. The music is in 4/4 time and consists of a single melody line. The score is written in a single system, with the music for each instrument and voice part written on its own staff. The music is in 4/4 time and consists of a single melody line. The score is written in a single system, with the music for each instrument and voice part written on its own staff. The music is in 4/4 time and consists of a single melody line.

Teaser's Vision (5M2) KRULL

Hand-written musical score for Reel 5M2 (Vision of Fortress). The score is written on multiple staves, including:

- FLS
- CL Io
- HR L
- Fog
- CFg
- HR
- Pgs (d.s.)
- T-ba
- Sizzle or Vibes (with thin mallets)
- Vibes
- Keils
- HP
- Piano Celeste
- Jup 8 (Ian)
- Vibes
- Uclio
- CB (s)

The score includes various musical notations, including notes, rests, and dynamic markings. A large bracketed section in the middle of the score is labeled "Hand-copied by Bill Wrehol".

At the bottom of the page, there is a sequence of numbers: (1) (2) → (9) (10) (11).

Reel 5M2 (Vision of Fortress). 23/3 clix. 8pp., 32 bars, 1:55:45. CD track # 7. Start Chapter 11 on the dvd. Dated 11/2/82. Jupiter 8 (Ian) synth (quasi wind chimes/electric celeste). Sizzle cymbal (or microtonal bells), two vibes, celeste, piano, etc.

Kaul (6 M1) Swamp

8

Handwritten musical score for Reel 6M1 (Swamp scene). The score is written on 15 staves, numbered (1) through (15) at the bottom. The instruments and parts are labeled on the left:

- T. (1)
- P. (5)
- T. (6)
- Vib. I
- Sw. Dr.
- Tamb. 3
- Tamb. 4
- Piano
- Cymbal
- Harmonica
- V. (1)
- V. (2)
- V. (3)
- CB (1)

The score includes various musical notations, including notes, rests, and dynamic markings. Key annotations include:

- "muted" above the first staff.
- "(Shore) (6)" above the Vib. I staff.
- "Tamb. on Dr. Head And played with sticks" above the Tamb. 3 and 4 staves.
- "Super Ball on Piano strings" above the Piano staff.
- "Hand-copied by Bill Wehler" in a box above the Harmonica staff.
- "not Largo" above the V. (3) staff.
- "Div. 4" above the CB (1) staff.

The score is written in 4/4 time and features a variety of musical styles, including folk and jazz influences.

Reel 6M1 (Swamp scene) 20/6 clix. 26pp., 101 bars. Dated 11/4/82. CD track # 8. String harmonics, super ball on piano strings, tamb on Dr. head and played with sticks, vibe start A min, no motor.

unmetered 6ma Quickstep 2 Fls Krull

Fls

HRs

2 Picc
Bb Tpt 1st
7pts
Bb 3

T.T.

T.T. II

Gr. Cans

Bass Dr. mallets, for lowest stage

Piano

Roll clusters

Dim

Syn I

Syn II

Electronic Organ Sound

Remixing/sounds/

AD Lib

non

choir

VL

(1) (2) (3)

Reel 6M2 (Quicksand). Unmetered. 14pp, 56 bars, 3:24.8.
CD track # 9. Bass Dr mallets on lowest strings of piano; Synth I
"Low/choral/swirling sound"; Synth II
"Electronic ocarina sound), men's choir (16), two Tam Tams (super
ball on rim), etc.

Reel 7M1 (Slayer Kills Seer). 18pp., 70 bars. dated 11/9/82.

Reel 7M2 (Trip to Mountain). 11pp, 42 bars. Towards end,
statement "Each to his fate."



(R7m2) KRULL

Litho'd in U.S.A.

(PLAIN SCORE-24 STAVES)

(Cleaning the Swamp) Rite to the MT.

Pls 1 4ms

2 4

3

Chorus

1

2

3

Tog

[Handwritten by Bill Walter]

1 2 3 4 5 6 7

Hrs

(Transp)

Sup

HP

HP

Celesta

(30)

VLs

(Rapid Term)

(Rapid Term)

Vcl

VC

CB

(1) (2) (3) (4) → (5) (6) (7)

Handwritten musical score for a symphony, titled "Kevl" and "Cont. (27m2)". The score is written on 24 staves, with the title "Kevl" and "Cont. (27m2)" written above the staves. The score is divided into two main sections, with a bracket indicating a continuation of the previous section.

The instruments listed on the left side of the score are:

- Fls (Flutes)
- Obs (Oboes)
- Clars (Clarinets)
- Fgs (Fagotti)
- Hrns (Horns)
- HP (Harp)
- 2 pians (2 pianos)
- Colstr (Coloratura)
- on the string
- Vlms (Violins)
- V (Viola)
- VC (Violoncello)
- CB (Contrabasso)

The score includes various musical notations, including notes, rests, and dynamic markings. A handwritten note "Handwritten by Bill W. Rabel" is visible in the lower section. The score is marked with measures 19, 20, 21, 22, 23, and 24.

At the bottom of the page, the page number "42" is printed.

Reel 8M1 (revised) in 4/4 time. 20pp., 79 bars. Starts soli clarinets ascending. Bowed string tremolos starting Bar 12 *misterioso*.



17.3. 1941 (8 m)

0.10 (PLAIN SCORE-24 STAVES)

Litho'd in U.S.A.

Hand-copied by Bill Winkler

Fls

Obs

Clas

Hrs

Pcs

2 Tuba

T.T

Gr. Com

Pian I

II

III

Synt

VC

(1) (2) (3)

(12) (13) (14) (15)

Reel 9M1 (Enter Spider's Lair). 30pp., 120 bars. Microtonal bells, two cimbaloms (dulcimers), 2 harps (sweep jazz brushes over highest strings), ditto 3 pianos, 2 synths (electronic ocarina like a weird wind), 20 Sop women's choir, strings ad lib. Two C trumpets, two B-flat trumpets. 6 horns.



[Enter spider; lain] null (Tog)

48

qml

[Enter spider: lain]

knoll
(bottom)

Handwritten musical score for a scene. The score is written on multiple staves, with the following parts labeled on the left:

- Spiano:** The top staff, featuring a melodic line with a '6' above it and a 'y' below it.
- Synth:** The second staff, featuring a 'channel effect' and a 'gliss' (glissando) marking.
- Choir:** The third staff, featuring a 'gliss' marking and a '55' marking.
- VL:** The fourth staff, featuring a 'col' (color) marking and a '55' marking.
- V:** The fifth staff, featuring a 'col' (color) marking and a '55' marking.
- VC:** The sixth staff, featuring a 'col' (color) marking and a '55' marking.
- Ch:** The seventh staff, featuring a 'col' (color) marking and a '55' marking.

The score includes various musical notations, including notes, rests, and dynamic markings. The bottom of the page shows a series of circled numbers: (55), (56), (57), (58), and (59).

Cont 9m

Hr. 11

[Enter Spider's Lair] }

3 Fls

Obs

CLS

BIL

Fag

C.F.

12

14

Hr. 11

70

Tpt

Bos

Tbr

Chins

Hr. 11

Pipe

Piano

VC

CB

Hand-written musical score for a symphony orchestra and choir. The score is written on multiple staves, including woodwinds (Flutes, Oboes, Clarinets, Bassoon, Saxophone), brass (Trumpets, Trombones, Tuba, Euphonium), percussion (Cymbals, Snare, Tom-toms, Chimes, Gong, Triangle, etc.), strings (Violins, Violas, Cellos, Double Basses), and a choir. The music is in 4/4 time and features a variety of notes, rests, and dynamic markings. The score is divided into measures, with some measures marked with circled numbers (81, 82, 83, 84). The title "[Enter Spider's Lair]" is written above the first staff. The page is numbered "Cont 9m" at the top and "Hr. 11" at the top right.

Reel 10M1 (End Lair Scene). 25/1 clix. 23pp, 95 bars. Starts strings only, start on Line 1F note. Solo piccolo Bars 9 and 10, with harmonics on harps.



Rit Atmp Accel $\frac{6}{8}$ $\frac{7}{8}$ $\frac{9}{8}$ $\frac{10}{8}$

Picc

FL

1st CL

HP

HP

Beg's
choir

Synth

[Hand-written by Bill Wrobel]

Vc

V.

Vc

CB

(1) (2) (3) (4) → (9) (10) → (13)

(1) (2) (3) (4) → (9) (10) → (13)

4 17/2 clx 10 ml

Winter's lullaby

2:23

Handwritten musical score for "The Swan" by Camille Saint-Saëns. The score is written on 24 staves, organized into sections for Flutes (Fls), Oboes (Obs), Clarinets (Cls), Bassoons (Bsns), Violins (Vls), Violas (Vlas), Cellos (Cls), and Double Basses (Dbs). The score includes various musical notations such as notes, rests, and dynamic markings. A red stamp in the center reads "Hand-compiled by first wash". The bottom of the page features a "Sightation" section with numbers (38), (39), (40), (41), (42), (43), and (44) in parentheses, followed by the text "Litho'd in U.S.A." and a logo for "PRO ART PUBLICATIONS".

(38) (2)
Sightation

(39) (40)

(41)

(40)

C437

49

PRO ART
PUBLICATIONS

4 ant. (14/1 clx)
 4 en/ 11/2/182

Flutes II
 Flutes III
 Oboes
 Clarinets
 Bassoons
 Fagott
 Contrabass
 Horns I
 Horns II
 Trombones
 Tuba
 Percussion
 Snare
 Cymbals
 Tom-toms
 Gong
 Chimes
 Triangle
 Castanets
 Maracas
 Tambourine
 Hand
 Organ
 Piano
 Harp
 Violin I
 Violin II
 Viola
 Violoncello
 Double Bass
 Chorus
 Soprano
 Alto
 Tenor
 Bass

Hand-copied by
 Bill Wechler

(80) Stabat
 (83) → (94)
 (96)

DDD AR

Reel 10M2 (He Dies). 4pp, 16 bars.

Reel 11M1 (Fire Mares). 35pp, 138 bars. Sempre staccato of violas, VC/CB, field drum, timp, Tam Tam (with metal beater) Let Vibrate, etc.



(11 mi) Kaul Fire Mares

2
4

Hand-copied by Bill Washel

(1) (2) (3) (4) → (7)

4
4 56

11-m1

6HA

(cantabile)

HP

HP

Hand-copied by Bill Washel

VLW

V

VC

picc

CR

(26)

(27)

Reel 12M1 (Entry into Fortress scene). 25pp, 99 bars. Dated 11/19/82.

Reel 12M2/13M1. Accentuated Glaive swirls on the flutes Bar 41 on.

Reel 13M2/14M1(Beast Struck by Glaive).



17/2 clir 13 ma/ 14/ m1

Beast impaled

Handwritten musical score for the piece "Beast impaled". The score is written on multiple staves, including Flutes (Fls), Oboes (Obs), Clarinets (Cls), Horns (Hr), Percussion (Pcs), and Violins (V). The notation includes various musical symbols such as notes, rests, and dynamic markings. A red handwritten note "Hand-repied by Bill Wrenchel" is visible in the middle of the score. The score is written on aged, slightly stained paper.

[Rest of my notes are missing. Sorry.]

Bill Wrobel 1998 (HTML)

Revised and expanded Sunday, June 20, 2004 at 6:45 pm (pdf format)

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